



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 96.—Vol. 4.

MAY 1, 1852.

Price 1½d.
Stamped, 2½d.

The MUSICAL TIMES is to be obtained by order of any Music Seller, Bookseller, or News-vendor; or Subscribers can have it sent regularly by Post on the day of publication, by sending their address written in full, and enclosing a post-office order or penny stamps. Annual Subscription, post free, 2s. 6d.

FOR THE MUSIC CONTAINED IN THE 96 NUMBERS SEE PAGE 386.

The Music pages only are stereotyped, those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work monthly as it appears.

ADVERTISEMENTS

are inserted at the following rates, viz.—not exceeding Six lines, for 5s.; and all others at the rate of SIXPENCE PER LINE, and the duty added for a long or short advertisement. —Advertisements can be displayed in any bolder type at a proportionate charge.

A Double-action Pedal Harp, by Erard, for Sale. Price, including case, Twenty-five Guineas. On view at Novello's, 69, Dean-street, Soho.

Complete in 3 Vols., elegantly bound in ultramarine cloth, gilt edges, price 18s.

Girlhood of Shakespeare's Heroines.—A series of Fifteen Tales. By MARY COWDEN CLARKE, Author of *The Concordance to Shakespeare*.

"Mrs. Clark has, with the aid of an ingenious fancy, woven a series of stories which *piece in*, marvellously well, with the mature and mighty creations of the dramatist."—*Glasgow Citizen*.

Smith & Co., 136, Strand; and Simpkin & Co., Stationers' Hall Court.

Miss Kate Hickson (Pupil of Manuel Garcia) begs to inform her Friends and the Public, that her Soirée Musicale will take place at the New Beethoven Rooms, 27, Queen Ann-street, on Friday, May 21st, 1852, when the most eminent talent will be engaged. Reserved Seats, Half-a-Guinea each; Tickets, 7s. 6d. each, to be had of Miss Kate Hickson, 72, Welbeck-street; Messrs. Cramer, Beale, & Co., 201, Regent-street; and of Mr. Robert Ollivier, Old Bond-street.

Music. — The Piano, Singing, Harmony, &c. Superior Tuition in the above, Six Lessons for £1 1s., by a Married Gentleman of long experience (Pupil of Cipriani Potter, Principal of the R. A. of Music), to whom reference is kindly permitted. Worthy the attention of Families, Schools, and Individuals desirous of a thoroughly sound musical education, combined with the utmost consistent economy. Address A. B., Mr. Novello, Music Seller, 69, Dean-st., Soho.

M. Henri Panofka begs to acquaint his Friends and Pupils that he has returned from his continental tour, and will remain in town during the whole of the ensuing season. All applications respecting terms for private singing lessons, or classes for vocal music, to be made at M. Panofka's residence, 13, Bentinck-st., Manchester-square.

Just Published.

Clara Novello.—A New Portrait of Madame CLARA NOVELLO. Engraved by W. Humphrys, after a Painting by W. Wallace Scott. Prints, 3s.; Proofs, 5s. London: Cramer & Co., 201, Regent-street.

Norwich Festival.—Mr. J. A. Novello begs to announce that he has purchased the *copyright* of MR. HENRY HUGH PIERSON'S ORATORIO, "JERUSALEM,"

which is to be performed on the Second Day of the approaching Norwich Festival. The Vocal Score, with Piano Accompaniment by the Author, the Separate Chorus Parts and Orchestral Parts, will be Printed and Published with the least possible delay.—London Sacred Music Warehouse, April 26th, 1852.

Israel Restored.—A New Oratorio by WILLIAM RICHARD BEXFIELD. This work having received the honor of being selected for performance at the forthcoming Norwich Festival, the public are hereby informed that the Subscribers' Copies will be ready by September 1st, price One Guinea. Orders for copies to be sent to 12, Monmouth-road, Bayswater.

Mr. C. Salaman's Evening Concert, Hanover Rooms, Wednesday, May 19th.

Vocalists:—Madlle. de Treffs and Miss Louisa Pyne, Herr Staudigl and Mr. Smith. Instrumentalists:—Messrs. Sivori, Piatti, Bottessini, R. Blagrove, Briccialdi, Lazarus, Zeiss, Aphomas, Bohrer, and Salaman. Conductor, Mr. Osborne. Tickets 7s., of the Music Sellers; and of Mr. Salaman. Reserved Seats 10s. 6d., only of Mr. Salaman, 36, Baker-st., Portman-sq.; and of Messrs. Cramer & Co., 201, Regent-st.

Handel's Vocal Gems, selected from his Italian Operas (formerly published in 16 Parts, price 35s.), now re-issued, (*Engraved Plates*) in One Volume, at 15s., half bound, or if ordered before the 1st of July, 12s. —Sent free to all parts of the kingdom. A choicer collection of Handel's Songs and Duets, &c., cannot be had. N.B.—Payments may be made in *Stamps* or *Post Order*.

One Hundred Pianos and Harmoniums by Broadwood, Collard, Allison, Wornum, Pape of Paris, also Debain, Alexandre, Joulin, &c., from Five Guineas upwards, or 7s. per month, for hire. Harmoniums from 12s., on Sale from Ten Guineas, with full compass, for the Church or Chapel, to Eighty Guineas. Webb's Royal Pianoforte and Harmonium Saloon, 33, Soho-square. N.B.—Pianos, &c., taken in exchange.

Leeds Choral Service, 2s.

The Choral Service, as used in the Parish Church of Leeds, at the Daily Prayer and Litany; consisting of the Chants, Versicles and Responses, arranged for the Priest and Choir. Compiled by JAMES HILL, revised by ROBERT S. BURTON and V. NOVELLO.

Preface to the Fourth Edition.

The First Edition of the Choral Service was originally published for the purpose of being used at the Consecration of the Parish Church of Leeds, where it has since been continued without intermission. It has also been introduced into the Churches of many other Parishes.

The demand for this work has already caused the sale of Three Editions; and in preparing a Fourth Edition for the press, the work has been carefully revised, and several musical errors, especially in the Litany, which were in the second and third Editions, have been properly corrected.

Leeds: Slocombe. London: J. A. Novello.

Musical Antiquarian Edition.

Purcell's Sacred Music.—The Cathedral Services, Anthems, Hymns, &c., Edited by VINCENT NOVELLO. Complete in Four Volumes, price 31s. 6d. each.

Vol. 1 contains Verse Anthems in Major keys - 312 pages
Vol. 2 „ Verse Anthems in Minor keys - 306 pages
Vol. 3 „ Full Anthems, Hymns, Sacred Songs, and Latin Pieces - - - 230 pages
Vol. 4 „ Services and Chants - - - 215 pages

The whole of this work has been engraved upon extra-sized plates, with a separate Organ Accompaniment throughout, printed upon a fine large paper, and no expense has been spared in bringing out this Standard Edition of the Sacred Works of the greatest Musical Genius that England has produced.—A list of the contents of this work may be had on application.

Printed for the Purcell Club, all the GLORIA PATRIS, from the various Sacred Works of HENRY PURCELL, with a separate Accompaniment for the Organ or Pianoforte by V. NOVELLO. 5s. 9d.

NOW REPRINTING.

SIR JOHN HAWKINS'

GENERAL HISTORY

OF

THE SCIENCE AND PRACTICE OF MUSIC.

The Five original Volumes forming One thick Volume.

J. ALFRED NOVELLO begs to announce that he is at present engaged in reprinting Sir John Hawkins' valuable and scarce History. It is intended to issue the work in Monthly Parts, price 3s. 6d. each, two of which will complete one original volume; so that the whole may be expected to be finished in ten months.

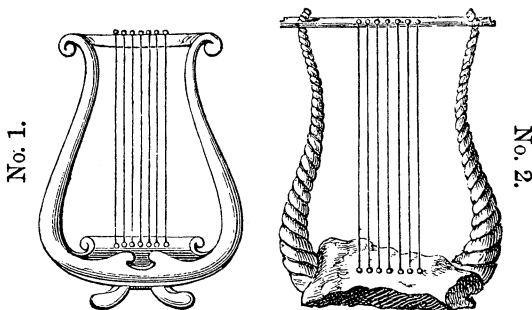
The opposite specimen page will convey the size of the volume, types, &c. in the new edition. THE WHOLE OF THE ORIGINAL TEXT WILL BE PRINTED IN ITS INTEGRITY, WITHOUT ALTERATION; together with the ILLUSTRATIVE WOODCUTS of INSTRUMENTS, &c. (for which more than 200 WOODCUTS have been engraved); the WHOLE of the MUSICAL EXAMPLES in the various ancient and modern notations; and the FAC-SIMILE EXAMPLES of OLD MANUSCRIPTS.

J. Alfred Novello respectfully invites his musical friends to aid him in his arduous undertaking, by sending their names as subscribers, stating whether they would receive their copies monthly as they appear, or when the work is completed.

69, Dean-street, Soho, and
24, Poultry.

Mercury had *seven* strings : Nicomachus, a follower of Pythagoras, and the chief of them, gives the following account of the matter : 'The lyre made of the shell was invented by Mercury, and the knowledge of it, as it was constructed by him of seven strings was transmitted to Orpheus ; Orpheus taught the use of it to Thamyras and Linus, the latter of whom taught it to Hercules, who communicated it to Amphion the Theban, who built the seven gates of Thebes to the seven strings of the lyre.' The same author proceeds to relate 'that Orpheus was afterward killed by the Thracian women, and that they are reported to have cast his lyre into the sea, which was afterwards thrown up at Antissa, a city of Lesbos : that certain fishers finding it, they brought it to Terpander, who carried it to Egypt, exquisitely improved, and shewing it to the Egyptian priests, assumed to himself the honour of its invention.'*

And with respect to the form of the ancient lyre, as little agreement is to be found among authors as about the number of strings ; the best evidences concerning it are the representations of that instrument in the hands of ancient statues of Apollo, Orpheus, and others, on bass reliefs, antique marbles, medals and gems ; † but of these it must be confessed that they do not all favour the supposition that it was originally formed of a tortoise shell ; though on the other hand it may be said, that as none of those monuments can pretend to so high an antiquity as the times to which we assign the invention of the lyre, they are to be considered as exhibitions of that instrument in a state of improvement, and therefore are no evidence of its original form. Galilei mentions a statue of Orpheus in the Palazzo de Medici, made by the Cavalier Bandinelli, in the left hand whereof is a lyre of this figure.‡ (No. 1.) He also cites a passage from Philostratus, importing that the lyre was made of the horns of a goat, from which Hyginus undertook thus to delineate it. (No. 2.)



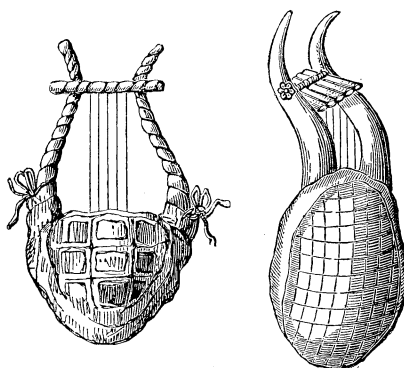
Mersennus says that by means of his friends Naudé and Gaffarel, he had obtained from Rome, and other parts of Italy, drawings of sundry ancient instruments from coins and marbles ; among many which he has given, are these of the lyre ; the first is apparently

* Nicom. lib. II. pag. 29.

† Mersennus de Instrumentis Harmonicis, lib. I. pag. 7. Vicentio Galilei Dialogo della Musica Antica e moderna, pag. 125. Athanasius Kircher Musurgia universalis, lib. II. cap. vi. § iii.

‡ Galilei, 129.

a part of a tortoise shell, the other is part of the head with the horns of a bull.



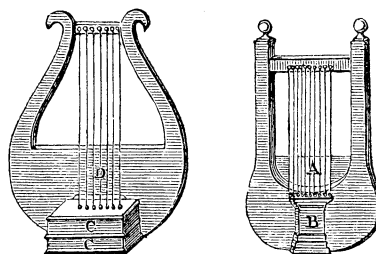
The above-cited authors mention also a *Plectrum*, of about a span in length, made of the lower joint of a goat's leg ; the use whereof was to touch the strings of the lyre, as appeared to Galilei by several ancient bass-reliefs and other sculptures discovered at Rome in his time.

Kircher has prefixed as a frontispiece to the second tome of the *Musurgia*, a representation of a statue in the Matthei garden near Rome, of Apollo standing on a circular pedestal, whereon are carved in basso relievo a great variety of ancient musical instruments. But the most perfect representation of the lyre is the instrument in the hand of the above statue, which is of the form in which the lyre is most usually delineated. Vide *Musurg.* tom. I. pag. 536. ||

The pipe, the original and most simple of wind instruments, is said to have been formed of the shank-bone of a crane, and the invention thereof is ascribed to Apollo, Pan, Orpheus, Linus, and many others. Marsyas, or as others say, Silenus, was the first that joined pipes of different lengths together with wax ; but Virgil says,

*Pan primos calamos cera conjungere plures
Instituit.*§

|| Isaac Vossius, a bigotted admirer of the ancients, de *Poemat. cant. et virib. Rythm.* pag. 97, contends that hardly any of these remaining monuments of antiquity are in such a state as to warrant any opinion touching the form of the ancient lyre. He speaks indeed of two statues of Apollo in the garden of his Britannic majesty at London, in the year 1673, (probably the Privy Garden behind the then palace of Whitehall) each holding a lyre ; and as neither of these instruments was then in the least mutilated, he considers them as true and perfect representations of the ancient cythara or lyre, in two forms, and has thus delineated and described them :—



- A The bridge over which the chords are stretched.
 - B The chordotomum, from which the chords proceed.
 - C The echei, made of brass, and affixed to the bridge to encrease the sound.
 - D The bridge as in the former figure.
- § Eclog. II. ver. 32.

